

9 Easy arrangements of

# FAMOUS POP-SONGS

## For Classical Guitar

compiled by  
**CEES HARTOG**

### CONTENTS:

<b>What a Wonderful World</b>	<b>2</b>
<b>Llorando se Fue</b>	<b>4</b>
<b>A groovy Kind of Love</b>	<b>6</b>
<b>Chariots of Fire</b>	<b>8</b>
<b>Sealed with a Kiss</b>	<b>10</b>
<b>My Way</b>	<b>12</b>
<b>La Bamba</b>	<b>14</b>
<b>Killing me softly with his Song</b>	<b>16</b>
<b>Don't Cry for me Argentina</b>	<b>18</b>



ALSBACH-EDUCA

# WHAT A WONDERFUL WORLD

Lyrics & Music: B. Campbell

Arr.: C. Hartog

$\text{J}=120$

The musical score consists of eight staves of music for a single instrument. The key signature is one sharp (F#). The tempo is indicated as  $\text{J}=120$ . The first seven staves are standard staff notation. The eighth staff is a coda section, also in standard staff notation, preceded by the instruction "Coda". The score includes dynamic markings such as  $3\overline{\text{P}}$ ,  $\overline{\text{P}}$ ,  $\overline{\text{P}}^2$ ,  $0\text{P}$ ,  $3\text{P}$ ,  $\text{P}^2$ ,  $\text{P}^3$ ,  $\text{P}^4$ , and  $\text{P}^5$ . Measure numbers 1 and 2 are marked above the fourth staff. The score concludes with the instruction "D.C. al  $\oplus$  poi Coda".

© Copyright 1959: KAGS MUSIC - California  
For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.  
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

**1** G Em C D  
 — Don't know much about his-to-ry — — don't know much bi - o-lo-gy

**G**  
 — Don't know much about Em sci-ence books,

**C** D G  
 — don't know much about the French I took — But I do know that

**C** G C  $\Phi$   
 I love you — And I know that if you love me too, what a

**D** C  $\boxed{1.G}$  :  $\boxed{2.G}$   
 wonderful world this would be —

**D** G D G  
 I don't claim — to be an "A" stu-dent — but I'm try-ing to be —

**A7** G A7 D7  
 May-be my be-ing an "A" stu-dent ba-by, — I can win your love for me — D.C. al  $\Phi$   
 poi Coda

Coda  $\Phi$  D C G C G ||  
 wonderful world this would be

2. Don't know much about geography,  
 Don't know much trigonometry.  
 Don't know much about algebra,  
 Don't know what a slide rule is for;  
 But I know that one and one is two,  
 And if this one could be with you,  
 What a wonderful world this would be.
- I don't claim to be an "A" student,  
 But I'm trying to be,  
 May-be my being an "A" student, baby,  
 I can win your love for me.

# LLORANDO SE FUE

Lyrics: G. Hermosa  
Music: U. Hermosa  
Arr.: C. Hartog

J=116

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked J=116. The first staff begins with a dynamic of *mp*. The second staff starts with a dynamic of *p*. The third staff features a dynamic of *p* and includes a measure with a bassoon-like sound indicated by a bassoon icon. The fourth staff starts with a dynamic of *p*. The fifth staff starts with a dynamic of *p*. The sixth staff concludes with a dynamic of *p* and ends with a fermata over the final note.

© SBK Songs France S.A.R.L  
For The Netherlands: EMI SONGS HOLLAND B.V.  
For Belgium: EMI SONGS Belgium. N.V.

1 | || Em C D G  
Cho-ran-do se foi, quem um di-a so me fez cho — rar — | |

Em C D G  
Cho-ran-do se foi, quem um di-a so me fez cho — rar — | |

Am (refr.)  
Cho-ran-do esta-ra ao lem — brar de - um a-mor que um | |

D Em Am  
di-a nao sou-be qui — dar — Cho-ran-do esta-ra ao lem — | |

brar de um a-mor que um D Em  
di-a nao sou-be qui — dar. — | |

2. A recordacao vai estar  
Com ele aonde for  
A recordacao vai estar para  
Sempre aonde for  
Danca sol e mar  
Guardarel no olhar o amor  
Faz perder encontrar  
Lambando estarel ao  
Lembrar que este amor  
Por um dia instante foi rei

3. A recordacao vai estar  
Com ele aonde for  
A recordacao vai estar para  
Sempre aonde for  
Chorando estara ao  
Lembrar de um amor que  
Um dia nao soube quidar  
Cancao riso e dor  
melodia de amor  
Un momento que fica no ar.

# A GROOVY KIND OF LOVE

Lyrics & Music:  
T. Wine & C. Bayer  
Arr.: C. Hartog

J=88

V I

a i a i

© 1966 SCREEN GEMS-EMI MUSIC INC., Hollywood-California.  
For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.  
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

1

— When I'm feelin' || C blue, all I have to G do, is take a look at |

C you, then I'm not so | Dm/C\* blue. When you're close to | Dm7 me, I can feel your |

Em7 heart beat I can hear your | F breath-ing in my | G ear. Wouldn't you a- |

C gree baby you and | G me got a groovy kind of | C love. — | G7 |

An-y time you want to you can turn me on to any-thing you want to an-y time at all. When I kiss your lips, oh I start to shiv-er can't con-trol the qui-ver-ing in-side. Wouldn't you a-gree, baby you and me got a groovy kind of love.

2. When I'm feelin' blue-all I have to do is take a look at you- then I'm not so blue.  
 When I'm in your arms nothing seems to mat-ter, my whole world could shat-ter I don't care.  
 Wouldn't you a-gree, baby you and me got a groovy kind of love, got a groovy kind of love  
 (etc.)

\* C bass

# CHARIOTS OF FIRE

Music: Vangelis  
Arr: C. Hartog

J. = 66

The musical score consists of six staves of music in G major, 6/8 time. The tempo is indicated as J. = 66. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff starts with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff ends with a dynamic of *mf*. The vocal line features eighth-note patterns and sustained notes. The lyrics "a m i" are written above the vocal line in the second, third, fourth, and fifth staves.

© 1980 SPHERIC B.V. AMSTERDAM

For Belgium/ Luxembourg: WARNER BROS MUSIC HOLLAND B.V., Flenvolaan 41, 1411 KC Naarden - Holland.



# (( SEALED WITH A KISS

Music: G. Geld  
Lyrics: P. Udell  
Arr.: C. Hartog

L=108

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked L=108. The first staff begins with a measure of eighth notes followed by a repeat sign. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff starts with a dotted half note. The fifth staff begins with a dotted half note. The sixth staff begins with a dotted half note.

© 1960 CHAPPELL & CO INT.  
For The Netherlands: CHAPPELL & CO. HOLLAND B.V., Flevolaan 41 Naarden-Holland.



Tho' we got-ta say good ||: D Dm Am  
bye for the sum-mer, |

Dm G C A7 Dm G  
Dar-ling I prom-ise you this: I'll send you all my love ev'-ry |

E7 Am Dm E7 Am (tacet)  
day in a let-ter — sealed with a kiss. Guess it's gon-na be a |

D Dm Am Dm G  
cold — lone-ly sum-mer, but I'll fill the emp-ti- |

C A7 Dm G E7 Am  
ness. I'll send you all my dreams, ev'ry day in a let-ter |

Dm E7 Am D Am sun-light I'll  
— sealed with a kiss. — I'll see you in the |

D Am D  
hear you voice ev'-ry- where. I'll run to ten-der-ly |

Am B7 E7 (tacet)  
hold you. But, dar-ling you won't be there. I don't wan-na say good- |

D Dm Am Dm G  
bye — for the sum-mer. — Know-ing the love we'll |

C A7 Dm G Am  
miss, oh, let us make a pledge to meet in Sep- tem-ber — |

Dm G 1. Am — (tacet)  
— and seal it with a kiss. — Tho' we got-ta say good- :|| 2. Am kiss — |

# MY WAY

(Frank Sinatra)

Lyrics & Music: J. Revaux /  
C. Francois/G. Thibaut  
Arr.: C Hartog

J=88

§

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (F#). The tempo is marked as J=88. The first staff begins with a single note followed by a series of eighth notes. The second staff continues with eighth notes, some with stems pointing up and some down. The third staff features a mix of quarter and eighth notes. The fourth staff includes a measure with a bass note and a treble note. The fifth staff contains a measure with a bass note and a treble note. The sixth staff begins with a single note followed by a series of eighth notes. The seventh staff starts with a single note followed by a measure with two notes. The eighth staff concludes with a single note followed by a series of eighth notes.

© 1967 & 1968 STE. DES NOUVELLES EDITIONS EDDY BARCLAY et JEUNE MUSIQUE, Rue de Miromesnil, Paris.  
For The Benelux: EDITIONS BABEL, Jamblinne de Meux plein, Brussel.

The musical score consists of three staves of music. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 40. The middle staff shows a treble clef, a key signature of one sharp, and a tempo marking of 30. The bottom staff shows a treble clef, a key signature of one sharp, and a tempo marking of 18. Various dynamics such as  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$  are indicated throughout. The score includes markings like "D.S. al ♂ poi Coda" and "♂ Coda".

English lyrics: Paul Anka

And	G	Gmaj7	Dm6	E7
	now the end is	near and so I	face the final	cur-tain, my
Am	Am <sup>#</sup> 7	Am7 D7		
friend I'll say it	clear, I'll state my	case, of which I'm		
G	G7			
cer-tain, I've	lived a life that's	full, I trav-eled		
C	Cm	G	Am7 D7	
each and ev-ery	high-way, and	more, much more than	this, I did it	
C	G			
my —	way — Yes there where	times, I'm sure you		
G7	C			
knew, when I bit	off, more than I could	chew, but through it		
Am7	D7	Bm7		
all, when there was	doubt, I ate it	up, and spit it		
Em	Am7	D7	C	G
out, I faced it	all, and I stood	tall, and did it	my —	way —

# LA BAMBA

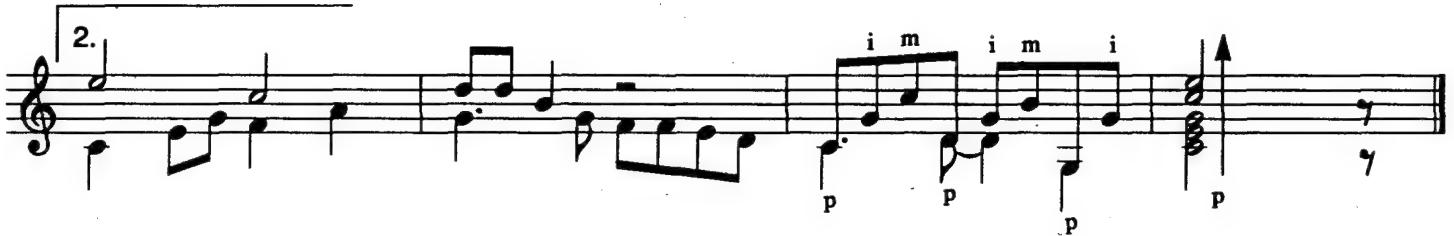
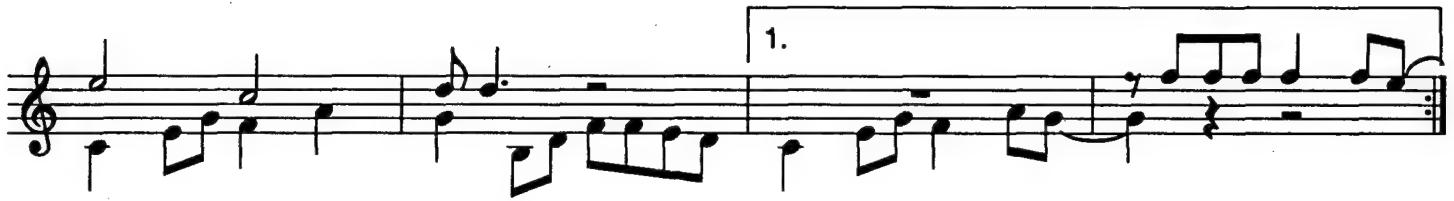
Lyrics & Music: R. Valens  
Arr.: C. Hartog

J=144

The musical score consists of ten staves of music. The first staff begins with a dynamic 'p' and a bass clef. The second staff starts with two 'p' dynamics. The third staff features three-note groups underlined with brackets. The fourth staff includes a '2p' dynamic. The fifth staff has three-note groups underlined with brackets. The sixth staff features three-note groups underlined with brackets. The seventh staff includes a 'p' dynamic. The eighth staff has three-note groups underlined with brackets. The ninth staff begins with a dynamic 'm' and a bass clef. The tenth staff begins with a dynamic 'p' and a bass clef.

© 1961 PICTURE OUR MUSIC

For The Netherlands: Muziekuitgeverij BELINDA (AMSTERDAM) B.V., Flevolaan 41 Naarden-Holland.



1

Pa-ra bai-lar la ||:C F | G pa-ra bai-lar la | C F |

G ta u-na po-ca de | C F | G u-na po-ca de | C F |

G — ta y'ar-ri ba y'ar | C F | G ay ar-ri ba y'ar | C F |

G — yo no soy | C F | G — yo no soy ma-ri | C F | G — yo no so ma-ri |

C F | G — por-ti-sere' | C F | G — por-ti-sere' — | G — |

||: Bai la | G bam-ba :|| (repeat 3 times)

2.

para subir al cielo

para subir al cielo se necesita una escalera grande  
una escalera grande y otra cosita y'arriba y'arriba  
ay arriba y'arriba y'arriba ire'.

yo no soy marinero, yo no so marinero

yo no soy marinero por ti sere' por ti sere' por ti sere'

Refrein:

baila bamba

baila bamba

baila bamba

3.

Repeat verse 1

Refrein

4.

Repeat verse 2

5.

cada vez que te dijo

cada vez que te dijo que eras bonita se te puso la cara  
se te puso la cara coloradita y'arriba y'arriba  
ay arriba y'arriba y'arriba ire'

yo no soy marinero, yo no soy marinero

yo no soy marinero por ti sere' por ti sere' por ti sere'

ay te pido, te pido

ay te pido, te pido de corazon que se acabe la bamba  
ayque se acabe la bamba y no tropezon y'arriba y'arriba  
ay arriba y'arriba y'arriba y'arriba ire'

yo no soy marinero, yo no soy marinero

yo no soy marinero por ti sere' por ti sere' por ti sere'

# KILLING ME SOFTLY WITH HIS SONG

**Lyrics: N. Gimbel  
Music: C. Fox  
Arr.: C. Hartog**

**tranquillo**

*triumphal*

**f**

**C**

J = 120

Musical score for piano, page 10, measures 11-12. The key signature is one sharp. Measure 11 starts with a forte dynamic (f) and a tempo of 120 BPM. The melody consists of eighth-note patterns. Measure 12 begins with a piano dynamic (p), followed by a sixteenth-note pattern. The score includes measure numbers 11 and 12.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 through 12. Measure 11 starts with a half note followed by eighth notes. Measure 12 begins with a half note, followed by eighth notes, then a fermata over a dotted half note, and concludes with a sixteenth-note pattern. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 through 12. Measure 11 starts with a half note followed by eighth notes. Measure 12 begins with a half note, followed by eighth notes, then a fermata over a dotted half note, and concludes with a sixteenth-note pattern.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a half note in the bass, followed by a quarter note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. It starts with a forte dynamic (f) and a piano dynamic (p). Measure 11 ends with a repeat sign and a forte dynamic (f). Measure 12 begins with a piano dynamic (p). The bottom staff uses a bass clef and has a key signature of one sharp. It starts with a piano dynamic (p). Measures 11 and 12 end with a forte dynamic (f).

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes and chords, while the right hand plays melodic lines. Measure 1 starts with a half note in the bass clef, followed by eighth-note chords in the treble clef. Measure 2 shows a descending scale in the treble clef. Measures 3-4 show eighth-note patterns in the treble clef. Measure 5 has a fermata over the first note. Measures 6-7 show eighth-note patterns in the treble clef. Measure 8 has a fermata over the first note. Measures 9-10 show eighth-note patterns in the treble clef.

© 1972: FOX-GIMBEL PRODUCTIONS, INC.

© 1972, FOX-GIMBEL PRODUCTIONS, INC.  
For the Benelux: INTERSONG BASART PUBLISHING GROUP B.V., Elevolaan 41 Naarden-Holland.

1 | Am7 | D7 | G | C | Am7 |  
I heard he sang a good song, I heard he had a style, And so I |

D7 | Em | — | Am7 | D7 |  
came to see him to listen for a while — And there he was this young boy |

G | B7 | Em | Am |  
a stranger to my eyes — Strumming my pain with his fingers — |

D | G | Em | A |  
Singing my life with his words — Killing me softly with his song, killing me |

D | C | G | C |  
softly — with his song telling my whole life with his words, killing me |

F | — | E | — |  
softly — — with his song — — ||

2.

I felt all flushed with fever,  
Embarassed by the crowd,  
I felt he found my letters and read  
each one out loud.  
I prayed that he would finish  
but he just kept right on.

Refr.

Strumming my pain with his fingers,  
singing my life with his words.  
Killing me softly with his song,  
Killing me softly with his song.  
Telling my whole life with his  
words,  
Killing me softly with his song.

3.

He sang as if he knew me,  
in all my dark despair.  
And then he looked right through me  
as if I wasn't there.  
But he was there this stranger  
singing clear and strong.

# (( DON'T CRY FOR ME ARGENTINA

Music: A. Lloyd Webber  
Lyrics: A. Lloyd Webber/ T. Rice  
Arr.: C. Hartog

L=100

The musical score consists of six staves of music for a single instrument, likely a piano or organ. The key signature is two sharps (F major). The tempo is L=100. The score includes dynamic markings such as *mf*, *f*, and *p*. Measure numbers 1 through 18 are indicated above the staff. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show eighth-note patterns. Measure 5 begins with a half note. Measures 6-8 show eighth-note patterns. Measure 9 begins with a half note. Measures 10-12 show eighth-note patterns. Measure 13 begins with a half note. Measures 14-16 show eighth-note patterns. Measure 17 begins with a half note. Measures 18-19 show eighth-note patterns.

© 1977 EVITA LTD.  
For The Netherlands: MCA MUSIC HOLLAND B.V., Flevolaan 41, Naarden-Holland.

The sheet music consists of six staves of musical notation for a solo instrument. The key signature is G major (one sharp). The time signature is 2/4. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p*, *f*, and *mp*. Articulation marks like dots and dashes are present. Performance instructions include "à tempo" and "rit." (ritardando). The music features some complex rhythmic patterns, including groups of three notes enclosed in brackets. The final staff includes a dynamic marking *p* and a harmonic instruction "Harmonics (Flag.) ad libitum" with a asterisk.

\* Harmonics (Flag.) ad libitum

A — It won't be | easy — you'll think it | D/A  
 strange when I |

try to ex-plain how I | E/A | E7/A  
 feel — that I still need your love after |

A all that I've done — | — You won't be- | F#m | lieve me | all you will see is a |

B girl you once knew. Al | B/A | through she's dressed up to the | E/G#  
 nines — at |

B six-es and se-vens with | E | you ————— ||: (verse 2) |

Refrain:

A Don't cry for me Ar-gen- | ti-na — the | truth is I ne-ver |

left you — All through my | E | wild days, my mad ex- |

F#m | C#m | Dmaj7  
 ist-ence, — I kept my | prom-ise, — Don't keep you | dis-tance — :|| |

2. I had to let it happen, I had to change:  
 Couldn't stay all my life down at heel:  
 Looking out of the window, staying out of the sun  
 So I choose freedom, running around, trying everything new,  
 But nothing impressed me at all,  
 I never expected it to.

refr. Don't cry for me Argentina,  
 The truth is, I never left you.  
 All through my wild days, my mad existence,  
 I kept my promise, don't keep your distance.

3. And as for fortune, and as for fame;  
 I never invited them in:  
 Though it seemed to the world they were all I desired,  
 They are illusions, they're not the solutions they prom-ised to be,  
 The answer was here all the time,  
 I love you, and hope you love me.

refr. Don't cry for me Argentina,  
 The truth is, I never left you..  
 All through my wild days, my mad existence,  
 I kept my promise, don't keep your distance.